

Orchestra

Piccolo

Flute

Oboe

Clarinet in B

Bassoon

Trumpet in B

Trombone

Timpani (Fis, G, H, Cis)

Percussion (Xylophone changed
to Glockenspiel; Chimes)

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

EURO-JAPAN 2000 (I)

Godło: "OoO"

A $\text{♩} = 60$ $\text{♩} = 106$

Piccolo mp

Flute *frull.* pp *dim.*

Oboe ppp *tr.* mf

Clarinet in B \flat ppp mf

Bassoon ppp mf

Trumpet in B \flat ppp *mute* mp

Harp mf

A $\text{♩} = 60$ $\text{♩} = 106$

Violin Ia ppp *mf*

Violin Ib ppp mf

Violin II ppp *pizz.* mf

Viola ppp *pizz.* mf

Violoncello ppp

Contrabass ppp

* Op. cit.: "Dzisiaj w Betlejem"

Fl. *mf*

Ob.

Cl.

Bsn.

Tpt.

Timp. *mp < sfz*

Xyl. *mf*

Vln. Ia *pp*

Vln. Ib

Vln. II *arco*

Vla. *arco*

Vc. *pizz. mf*

Cb. *pizz. mf*

22

Fl.

Ob.

Cl.

Bsn.

Tpt.

Xyl.

Vln. Ia

Vln. Ib

Vln. II

Vla.

Vcl.

Cb.

p

arco

arco

33

Picc. *ff* 6 *f*

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn. *mf*

Xyl.

Vln. Ia

Vln. Ib

Vln. II

Vla.

Vcl.

Cb.

B $\text{♩} = 144$

39

Picc. *tr*

Fl. *tr*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Tpt. *tr* *mute* *mp*

Tbn. *ff*

Timp. *ff* *f* *ff* *3*

Xyl.

B $\text{♩} = 144$

Vln. Ia *pizz.*

Vln. Ib *pizz.* *pp*

Vln. II *pizz.* *pp*

Vla. *pizz.* *pp*

Vc.

Cb.

47

Picc. *ff* 6 6

Fl. *mp*

Ob.

Cl. *pp*

Bsn.

Tpt.

Tbn. *sffz*

Timpani. *f* *sfz*

Xyl. *pp*

Hp. *pp*

Vln. Ia. *pp*

Vln. Ib.

Vln. II.

Vla.

Vc. *pizz.* *pp*

Cb. *pizz.* *pp*

56

Picc. *f*

Ob.

Cl.

Bsn.

Tpt.

Timp. *mf*

Xyl.

Hp.

Vln. Ia

Vln. Ib

Vln. II

Vla.

Vcl.

Cb.

65

Picc. *ff*

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Timp. *ff*

Xyl.

Hp.

Vln. Ib

Vln. II

Vla.

Vcl.

Cb.

75

Picc. *ff*

Fl. *tr*

Ob.

Cl.

Tpt. *tr*

Tbn.

Xyl.

Hp.

Vln. Ia

Vln. Ib

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 75-81 features a complex orchestration. The Piccolo enters in measure 75 with a forte (ff) dynamic, playing a series of eighth notes. The Flute and Trumpet parts include trills. The Xylophone and Harp play rapid sixteenth-note patterns. The string section, including Violin I, Violin II, Viola, Violoncello, and Contrabass, provides harmonic support with various rhythmic figures.

82 C ♩ = 120

Picc.

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Timp.

Xyl.

Hp.

C ♩ = 120

Vln. Ia

Vln. Ib

Vln. II

Vla.

Vc.

Cb.

91

Picc. *frull*

Fl. *mf*

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Timp.

Xyl.

Hrp.

Vln. I *arco*

Vln. II *arco*

Vla. *arco*

Vcl. *arco*

Cb. *arco*

102

Fl.

Ob.

Cl.

Bsn.

Tpt.

Xyl.

Hrp.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

112

Fl

Ob

Cl

Bsn

Tpt

Hr

Vln. I

Vln. II

Vla

Vcl

Cb

Detailed description: This page contains measures 112 through 119 of a musical score. The score is written for a large ensemble. The Flute (Fl) part begins in measure 112 with a rapid sixteenth-note scale. The Oboe (Ob) part has a melodic line with a long slur. The Clarinet (Cl) part has a melodic line with a trill in measure 115. The Bassoon (Bsn) part has a low, sustained note. The Trumpet (Tpt) part has a melodic line with trills in measures 115 and 116. The Horn (Hr) part has a melodic line with a trill in measure 115. The Violin I (Vln. I) part has a melodic line with a trill in measure 115. The Violin II (Vln. II) part has a melodic line with a trill in measure 115. The Viola (Vla) part has a melodic line with a trill in measure 115. The Violoncello (Vcl) part has a melodic line with a trill in measure 115. The Contrabass (Cb) part has a melodic line with a trill in measure 115.

D

120 FINE $\text{♩} = 60$

Picc. *mp*

Fl. *pp* *full* *dim.*

Ob. *ppp* *tr*

Cl. *ppp*

Bsn. *ppp*

Tpt. *ppp*

Hp. *mf*

D

$\text{♩} = 60$

Vln. Ia *ppp* *mf*

Vln. Ib *ppp* *mf* *gliss.*

Vln. II *ppp* *mf* *gliss.*

Vla. *ppp* *mf* *gliss.*

Vc. *ppp* *fff* *6*

Cb. *ppp* *mf*

129 frull.

Fl. *mp* *mf* *f*

Ob. *ppp* *mp* *mf*

Chim. *ppp*

Glock. *ppp*

Hrp. *pp* *mf*

Vln. Ia *p* *mp* *mf* *f* *arco*

Vln. Ib *ppp* *mp* *pizz.* *mf* *f* *arco*

Vln. II *ppp* *mp* *mf*

Vla. *tr.* *f*

Vc. *ppp* *pizz.* *mp* *mf*

Cb. *ppp*

133 frull.

Fl. *mp* *mp* *mf* *mf*

Ob. *ppp* *mp* *mf*

Chim. *ppp*

Glock. *ppp*

Hrp. *pp* *mf*

Vln. Ia *p* *mp* *mf* *f* *arco*

Vln. Ib *ppp* *mp* *pizz.* *mf* *f* *arco*

Vln. II *ppp* *mp* *mf*

Vla. *tr.* *f*

Vc. *ppp* *pizz.* *mp* *mf*

Cb. *ppp* *pizz.* *mp* *mf*

137

Fl *pp* *cresc.* *sfz* *cresc.*

Ob *sfz* *sfz*

Chim. *cresc.* *sfz* *cresc.*

Glock *sfz*

Hp *cresc.* *sfz* *cresc.*

Vln. Ia *pp* *cresc.* *sfz* *cresc.*

Vln. Ib *pp* *cresc.* *sfz* *cresc.*

Vln. II *pp* *cresc.* *sfz* *cresc.*

Vla *pp* *cresc.* *sfz* *cresc.*

Vc *pp* *cresc.* *sfz* *cresc.*

Cb *pp* *cresc.* *sfz* *cresc.*

141

Fl *mp* *mp* *f*

Ob *ppp* *ppp*

Glock *mf* *pp*

Hp *f* *mf* *pp*

Vln. Ia *mp* *mf*

Vln. Ib *mf*

Vln. II *pp* *pizz.*

Vla *mp* *f*

Vc *pp* *pp*

Cb *pp* *pizz.*

\equiv [illegible]

EURO-JAPAN 2000 (II)

♩ = 60

Viola

Violoncello

Fl.

Ob.

Hp.

Vln. (solo)

Vln. (solo)

Vla. (solo)

Vc. (solo)

Vla.

Vc.

arco

pp

pizz.

p

Op cit.: "Pohádky z mechu a kapradí (hudba)" 1968

13

Fl.

Ob.

Hp.

Vln. (solo)

Vln. (solo)

Vla. (solo)

Vc. (solo)

Vln. I

Vln. II

Vla.

Vc.

21

flull.

Fl.

Ob.

Hp.

Vln. (solo)

Vln. (solo)

Vla. (solo)

Vc. (solo)

Vln. I

Vln. II

Vla.

Vc.

Dynamic markings: *mp*, *pppp*, *pp*, *p*, *ppp*.

Performance instructions: *pizz.*, *tr.*, *trill.*, *flull.*

Rehearsal mark: **==**

26 frull.

Fl. *mp*

Ob. *mp*

Hp. *mp*

Vln. (solo) *mp*

Vln. (solo) *mp*

Vla. (solo) *mp*

Vc. (solo) *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

ppp

arco

frull.

mp

mf

ff

cresc.

decresc.

trill.

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6

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2661

A
♩ = 100

Picc. *p*

Fl. *p* *mp*

Ob. *p*

Cl. *p*

Bsn. *p*

Hp. *p*

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

48 $\text{♩} = 54$ D. C. (EURO-JAPAN I) al Fine

Picc. *p dolce*

Fl.

Ob.

Cl.

Bsn.

Hp.

Vln. I *p dolce* arco

Vln. II *p*

Vla.

Vc. *p dolce* arco

The musical score for measures 48-54 is written for a symphony orchestra. The tempo is marked as $\text{♩} = 54$. The key signature has two flats. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello) play a melodic line, while the piano provides harmonic support. The score ends with a 'D. C. (EURO-JAPAN I) al Fine' instruction.